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Details Inside

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MONSTER

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DAY OF THE DEAD

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LUGOSI

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MAKEUP MASTER

JOHN CARL BUECHLER

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EDITORIAL

FORRY'S FOREIGN FANTASY FILM FEAST



Forry, Harryhausen (left) and — the Mayor of Berlin

During part of February, all of March and part of April I was ef-jamming around in Europe on behalf of FJAM.

I spent a week with Ray Harryhausen.

Two weeks with Bobbie (Monstresse of the Mausoleum) Bresce.

I met Jean Marais (of the classic *Le Belle et Le Beté*) and chatted about sci fi & the universalanguge Esperanto with Max von Sydow, the Exorcist.

I stayed in the same hotel with the juvenile lead (now 81) of METROPOLIS, Gustav Froehlich.

I met Spain's horror star Paul Naschy. Vampire, werewolf, Frankenstein, a multitude of monsters—he's played them all.

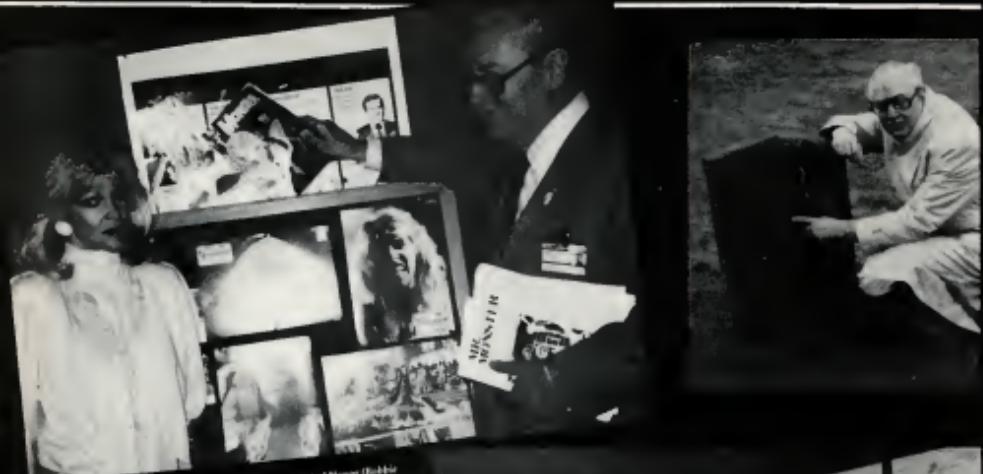
45 pieces from the Ackermuseum were on display for a month in a major department store in Berlin, supplemented by collectors' items on loan from Greg Jein, Bruce Henson, Steve Pettino, the Don Post Studios, Berlin's own cinemarchives, and other sources. FJAM got international exposure as I was interviewed time & again (not only in Berlin but Madrid) for telecasts in Germany, Spain, Africa, India,

Australia, England, Canada & USA cablevision. One fan followed me to my hotel for fotos and an interview.

600 films were shown at the Golden Bear Film Festival in Berlin. (I missed one due to a mild attack of Twonk's Disease: fallen armpits.)

Besides Berlin I was in Frankfurt, Paris, Marseille, Nice, Hamlin (home of the legendary Pied Piper, once portrayed sane sound on the silent screen by Paul "The Golem" Wegener), Strasbourg, Madrid, Lisbon, Oporto (Portugal) and, of course, ever popular Luegde-Niese (Germany)—there's a

INTERNATIONAL FILM FEST



Above Left: Al Modell's Insights Jusfilm festival the Guest of Honor (Bobbie Fenton) poses by her Museumex display with HFA
Above Right: The Golem in Luegde-Niese, Germany, much—FRANKENSTEIN!
Below Left: Paul Wegener as The Golem, part of a foto montage of the Berlin exhibition featuring 45 collectors' items from the Ackermann
Right: MONSTERLAND is being read by Jean Marais of La Belle et la Bete from Beauty and the Beast at the gift shop in Berlin

(All fotos on these pages by Curt Siodmak & Wendayne Arkebauer)



graveyard with a Frankenstein tombstone there! Another attraction at little out-of-the-way Luegde-Niese is the presence there of one (in fact the one-&-only) Juergen Menningen, the necessary monomaniac who, like myself all my life, in his own way in his own country has amassed a fortune in movie memorabilia. I had a field day ferreting out info & fotos from German filmmagazines of the golden era 1920-30,

chockful of fascinating pix & plots on rarities like Algol, Aelita, Alraune et al and personalities like Conrad Veidt, Max Schreck, Paul Wegener, etc. The treasure trove of forgotten facts & spectacular stills that I acquired from Juergen will excitingly enhance the third in my new series of film fantasy memorabilia memory books from New Media!

There is more—much more—I could tell you about the 7 weeks Wendayne & I spent on the continent (and by the time you read these words we'll be back to the world sci fi writers' conference in Italy, followed by 3 weeks exploring 4 cities in Poland) but I'll incorporate all the interesting anecdotes in separate articles.

Till nexttime!

FANTASY FILM MARQUEE

Horror to make your heart hemmer will be seen on the screen in *Graveyard*, scripted by the dean of screamplaywrights, Jimmy Sangster, featuring Caroline Munro, Ralph Bates, Bobbie Bresee, with a ghast appearance by Forrest J Ackerman as a Satanic priest with copy of the Necronomicon in a special effects scene involving the summoning of a demonic being.

Skyscraper tall and loose in a mall is the Japanese mauler himself in *Godzilla vs. Cleveland*. (One of Our Cities Is Missing.)

"Help me!" Vincent Price stars again in the remake of *The Fly* with sots (state-of-the-art) apfx.

Monster Night, described as an exciting story of the resurrection of ghouls, will be done in a comedic vein by the authors of *Night of the Comet*.

Silver Bullet, a werewolf film based on the loup garou tale of the same name by Stephen King, will feature horror masks created by comics' creepiest artist, Bernie Wrightson.

Axa, a swordceryam in comicstrip form, will be adapted for the screen and directed by Milton (Dr. Terror's House of Horrors) Subotsky.

Two journalists seeking Frankenstein's monster reach him (or he reaches for them) when they dial Transylvania 5—6000.

Vampires from the void invade Earth to drain the *Lifeforce* of the planet's populace. Will there be soul survivors? Only scripters O'Bannon & Jakoby and director Tobe (*Pelzergeist*) Hooper know, and they're not talking while the fever lasts.

Richard (*Somewhere in Time*) Matheson will enrich the screen again when another product of his fertile imagination is seen in the form of an adaptation of his life-after-death novel "What Dreams May Come."

A teenage filmonster fan tries to convince the coppers that they've come acrop a vampire behind a series of mysterious murders in *Fright Night*. Roddy McDowall stars as a star of horror films whose trophy room is



decorated by...personal trophies of Forry Ackerman and horror props from the Ackermuseum! (Check the kid's den, also, for posters & para-fear-nalia from FJAM's editor's Grislyland.)

Your Editor is frankly not all that enthusiastic about feature length cartoon films but was enthralled by the unspooling at Magic 6 in Madrid, Spain, of *Wenore of the Wind*, a superb fantasy of Japanese artistry laid in a future dominated by giant insects.

Disney's *Black Cauldron* is due to bubble over on July 26.

Which witch is which? You'll Find Out when Shelley Winters catches on fire this summer in *Witchfire*.

Jim (Derk Crystel) Henson pairs with George (Star Force) Lucas to create "a new kind of fantasy" for the screen called *Labyrinth*.

Zombies, ghouls, a swamp man, a mortuary man, dwarves—all are being assembled to take you From A Whisper



Godzilla Vs. Cleveland has undergone both a name change and a monster switch at the request of a certain Japanese filmstudio. New name: It Ain't Cleveland.

"Marion's Wall" by Jack "Invasion of the Body Snatchers" Finney)...The Heavenly Kid...The Reenimator (based on an HP Lovecraft tale)...The Witches (Roald Dahl).

SEQUELS, TRIQUELS, EVEN QUADQUELS

DUNE II
CONAN III
PHIBES III
MAD MAX III
TERMINATOR III
FANTASTIC VOYAGE II
INDIANA JONES III
GHOSTBUSTERS II
STAR TREK IV
EVIL DEAD III
ALIEN II

FOR SCI FILM FANS

See our companion filmagazine SF MOVIELAND for further info about the following:

SLAN
DREAM ONE
ROBOTECH
OUT OF TIME
TIME CHASER
HIGHLANDER
THEY'RE HERE
THE LAST STAR
BYE BYE JUPITER
THE MANHATTAN PROJECT
MURDER IN SPACE—1998
BIGGLES (PETER CUSHING)
TRACKERS: 2180
BACK TO THE FUTURE
MY SCIENCE PROJECT
WEIRD SCIENCE
RONNIE ROCKET
PRISON PLANET
THUNDER WOMEN
DEFENDERS
NAVIGATOR
EXPLORERS
2084
2085



to a Screen in a horror anthology thriller coming from Conquest Entertainment.

'Tis rumored Steve Martin may be involved in the mayhem in the remake of *The Little Shop of Horrors*.

Included in the *Twilight Zone* tv revival will be new telefilms "A Little Peace and Quiet", directed by Wes Craven, and "Word Play".

Creature is the final release title of the feature formerly known as *Titan Find*,

covered in our first issue.

Coming to send you cowering with terror: *The Dark Power...Invisible Strengler...The Frankenstein Factor...Fashion Beast...The Horrors of Edgar Allan Poe...Underworld* (welcome back, Ingrid Pitt!), *Joey...The Doctor and the Devils...The Wasp Factory...Life After Death* (Christopher Lee or Vincent Price being sought for the lead)...*The Devil's Gift...Troll...The Lucifer Chest...Free Spirit* (from



MADRID'S IMAGFIC 85

FLICK OR TREAT? NO, FLICKS and TREATS!

Ferry Reports from Spain.

(Candid Fotos By Wendyne Ackerman)

Last year Vincent Price was Guest of Honor here. We shared the same hotel and I was immediately asked at the reception desk if I were his brother.

This year Bobbie (Ghoullies) Bresee, fast-rising Cult Queen of Horror Films, was the Hit of the Week at the week-long Imagflic movie festival in Madrid.

With something in the neighborhood of 150 films to be seen, the fantascene opened with a tribute to Saul Bass—featuring his fabulous realization of Ray Bradbury's *Quest*, the Imagflic movie created for the Shrine of Atami, Japan.

It required 5 auditoriums to accommodate all the films being shown.

Ladyhawk was seen here before it opened in the States.

Warriors of the Wind, the wonderful Japanese film, knocked my sox off.

Sex Mission (from Poland) had only brief glimpses of nudity and wasn't even really softcore but more a combination of It's Great to be Alive (When You're the Last Man on Earth) and *El Sexo Fuerte* (The Strong Sex), the Maximovie of a lot of lustrooms ago. It's a truly fascinating film of the future with plenty of garments and gadjets and interesting architecture, etc. to entertain the eye, even if I couldn't understand the Polish dialog or the Spanish subtitles.

I missed the werewolf film from Hungary (*Dagnabit!*—see, you don't have to say damn or hell or "excrement") but part of the time I was plugging MONSTERLAND to newspaper reporters, on radio and on tv.

About 25 years ago I was on Joe Franklin's talkshow *Down Memory Lane* and, out of the hour allotted for two guests, I was to have the first two segments of about 6 minutes each and then a Greek with a phonograph album was to have the rest. But Joe liked my



FJAM's editor at the
fantasy film festival in
Madrid, Spain

vocal flow so much that at the end of the first quarter hour he said, "Keep on going!" He kept me on for three-quarters of an hour and when I had to go down in the same elevator with the disappointed songplugger I was afraid he was going to plug me with a stiletto. Something similar happened when I attended a press conference at Imagflic that was theoretically to be divided between Bobbie Bresee and myself. We were each to be interviewed by journalists for about 25 minutes—but Bobbie was so vivacious, curvaceous

and audacious that it would be mendacious of me to say I resented the fact that she got all the attention and there was no mention of me. Never mind; who did I discover in the audience but the Spanish Lon Cheney Jr., none less than Paul Naschy, star of about 20 horror films! Needless to say, I was thrilled to make his acquaintance. A highlight of a week of wonders in Madrid.

Mausolum (dubbed into Spanish) was shown twice to packed houses and Bobbie Bresee, whom we have come to think of as FJAM's unofficial



Above: Debbie Briscoe

Right: Paul Naschy as Dracula's Great Love

Below: They go in for posters in a BIG way in Spain as evidenced by this advertisement for Arnold Schwarzenegger as the Terminator

Below Right: Sex Mission proved to be a polished Polish picture of the year 2000



mascot, was mobbed for autographs. The press waxed lyrical over her, calling her "our gift from Hollywood", "our blond bombshell", saying "7 days of Bobbie makes one week!" and other encomiums & accolades. (Peeans of praise, that is.)

Cuban Carlos Clerens, author of that excellent book "The Illustrated History of Horror Film", was present throughout the festival.

Fans gave me copies of their fanzines and I found a copy of "Frankenstein" and "Dracula" to add to my collection

of over 200 editions of each.

Curt (Donovan's Brain) Slodmak was scheduled to participate as one of the judges but had to go to Munich at the last minute to consult about the possibility of his musical comedy *Song of Frankenstein* being produced in a German translation.

William Tuttle, Rick Baker, Dick Smith, Rob Bottin and Tom Savini were all invited for a special Makeup Men's panel but Tuttle was the only one able to accept so that panel has been held over till next year. Savini was oc-

cupied—or, rather, his wife was—giving birth to their own teeny little Sevini.

Clerens gave me the laugh of the week when he fooled me into thinking the title of *It's Alive II* was *Baby, It's You!*

I have been appointed the USA Representative of IMAGFIC (officially Madrid International Film Festival). Anyone with a product that would be potential for next year's feast of fantasy & fear films may contact me for further details.



MY REIGN IN SPAIN

WAS ANYTHING BUT PLAIN!

BY BOBBIE BRESEE

List to me while I tell you of IMAGFIC 85.

List to me while I tell you of the Spenerlards who lighted my life. 'Twas in Old Madrid that I met them—

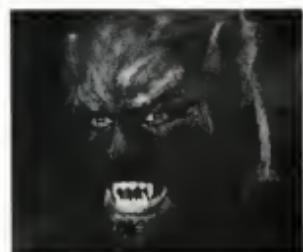
But first let me ask you: have you ever been in an automobile in Spain, speeding along at 100 kilometers an hour in a pouring rain, with an Ackermanster in your back seat serenading you a la Al Jolson with the refrain of "The Spenerlard Who Blighted My Life"? Well, let me tell you, you haven't lived yet.

Or perhaps I should say died.

It was a sidelight/highlight/lowlight (multiple choice) of my recent week in Madrid as the Ghast—oops, Guest—of Honor at their big annual fantasy film fest.

They showed my film *Mausoleum* twice and I was amazed at how well I spoke Spanish. I even growled in Spanish—although they did retain some of my own original grunts & groans. I made speeches before each showing and, among other things, told how I got the part:

I attended a Count Dracula Society annual banquet where Forry Ackerman was a speaker and after I was introduced to him end we were chatting he said, "Say, you don't look like a monster but maybe you would be interested in sort of a female Jekyll & Hyde role? I know a film they're casting now where you might be ideal for the lead." So I went around to reed for *Mausoleum*. At first I thought I didn't have a chance because they were looking for a brunet. But in the script there was one line—"God can't help you now!"—which was to be delivered in a deep guttural demonic voice, and I guess I did it so convincingly that I got the part despite being a blond! My dear friend Elsa Lenchester immortalized the "shreek!" heard 'round the world in *The Bride of Frankenstein*; if I'm lucky,



Left: Fan Manola of Madrid corners Bobbie at showing of *Mausoleum* for an autograph

Above: Bobbie met Paul Naschy and discovered he's a lunk in everyday's clothing!

Below: The Creepy Quartet: Left to right, Frank Fresta, BOBBIE BRESEE, Werewolves the Ackermannster and the Ackermanster, four escapees from the *Mausoleum* of Madrid



maybe 50 years from now fame will still be asking me to do my "exorcist" voice, even if I've made 50 monster movies in the meantime!

Forry brought with him the first issue of *MONSTERLAND* with my picture on the cover, and it and I got plenty of exposure in newspaper interviews and television coverage. One tv interview alone lasted almost half an hour and was beamed out not only all over Spain but to many other countries in the world.

My husband thoughtfully brought along a lot of photos of me and by the end of the week I had hardly any left. I remember Forry saying that at one convention he signed an estimated 10,000 autographs over a period of 3 days; at the end of a week I knew that

writer's cremp, even though I'm an actor and not an author.

Hey, did I tell you?—I met Paul Naschy, the famous horror star of Spain. On the screen he's a wolfman but in person he didn't turn out to be a wolf et all, he's a nice, quiet man. Well, maybe he was unusually quiet because he doesn't speak English, but thru an interpreter he told me he'd like to make a picture with me, so maybe at a future *Imagfic* they'll be premiering *Paul Naschy & Bobbie Bresee in The Wolfmen Meata the Mausoleum Monstar*. If that happens, I'm sure you'll read all about it first in *MONSTERLAND*.

I learned Spain is starting its "answer" to *MONSTERLAND* called *Fantastik* and Forry & I will be featured in the first issue.



THEY'RE BACK! THEY'RE HUNGRY!

AND HE'S GOT THEM —

ZOMBIES

GEORGE
ROMERO

BRINGS
DAY OF THE DEAD
TO UN-LIFE

BY RANDY PALMER

ZOMBIES BY GEORGE!

Bone-crunching, nerve-snapping horror is what director George Romero is after these days. "I like really unrelenting, go-for-the-throat stuff," he asserts.

That much is plain to anyone who's seen *The Crazies*, *Creepshow*, or some of his other pictures. What may not be as readily apparent is that the director also appreciates shadows and subtlety. "I definitely enjoy low-key, moody stuff, like the original *Cat People*," he adds. In fact, Romero has combined the eerie atmospherics of yesteryear's cinema with today's graphic ghoulishness for *Day of the Dead*, the 3rd film in what was once known as Romero's "Zombie Trilogy", but what may now become a quartet.

THE BUDGET THAT WOULDN'T BUDGE

"I wasn't able to do the film I really wanted to do," Romero reveals, "so *Day of the Dead* does not mark the end of the series. The original script which had been in existence for over two years was very expansive and it required a huge cast and a lot of other stuff. The people who were financing the film loved that script and we had in fact started preproduction on it. But it





Restless: Hungry zombies yell around Dr. Legan's holding pen in *Day of the Dead*.

all came down to about a \$7 million budget. So suddenly I was faced with, "Sure, we'll put up \$7 mil; but you've got to deliver us an R-rated picture."

R.U.R. OR R.U.R.N'T R-RATED?

Romero didn't want to make an R picture. "Making an R picture becomes, effectively, a form of censorship," he opines. He knew his intended audience would find a tamed-down zombie tale unappealing so an R version was out of the question. "But the producers didn't want to risk that much money on an unrated picture, which is treated virtually the same as an X-picture. You can't advertise an unrated picture on primetime television, and some newspapers won't run the ads, so it's more difficult to sell. They said, 'We'll give you \$3 million, but that's as far as we'll go on an unrated picture.'"

TURN BACK THE CLOCK

What Romero was then faced with was the prospect of rewriting his script to fit the constraints of a budget suddenly smaller by nearly \$4 million. "What I did was back up a bit in time," he explains. "Originally there were a whole bunch of zombies who were attacking in organized groups—sort of like a zombified A-Team! I backed up to a point where a scientific team is trying to figure out what it's all about. They realize that society has collapsed. They've had to go underground to survive because the zombies have really taken over."

EATS IS EATS & WETS IS WETS

If it sounds as if Romero is taking his zombies a bit more seriously this time



around—he is. Although he points out that *Night of the Living Dead* was "an angry film made in angry times," *Dawn of the Dead* was relatively light fare. Says Romero, "There is a point of view in *Dawn* that society is eating itself alive in a rush to consume material goods; but, overall, I thought it was a fun picture—in fact, a bit comic. It was more of a goof than *Night of the Living Dead*. The audience had been anticipating it and they knew what to expect; they knew the effects were coming and they could get off on the fun of having the effects happen."

Day of the Dead, it turns out, is a film that leaves little room for superficiality. "It's nightmarish and it's scary," warns the director. "It's certainly scarier than *Dawn of the Dead*. It has a certain sense of claustrophobia. It makes it seem like there are very few places for us to escape to. And it has a darker at-

mosphere than *Dawn*, a darker outlook."

actor Howard Sherman.

BEELZIE BUB?

"Howard was marvelous in that part. I thought he must have been sent from hell," Romero jokes. "He really made it very easy to do."

"The development of zombie-characters has always been a major idea of the series. As the human characters have stated in all the films, the zombies are really just us. I tried to show that in *Dawn of the Dead*, where the zombies were almost shopping through the mall. There are signs in that picture that something is developing. And at the end, the one zombie who seems to be the brightest of the batch—he grabs a rifle and it looks like one of these days he might figure it out. I've been trying to indicate that they do have at least a partial recall of what it was like in the old days. There's no reason for us to believe they've forgotten everything they used to know. That's always been my premise, even when I first conceived the trilogy; that they might become the next in line. It's an idea we get to see developed in *Day of the Dead*."

GROSS ENCOUNTERS

Undoubtedly fans of the continuing series will want to know what to expect in the way of special effects. At the mention of this, Romero chuckles devilishly. "The effects are excellent," he affirms. "Tom Savini did a first-rate job on them. Even tho it's not as bloody as *Dawn of the Dead*, the effects are within the context of a much more serious film, so they become more effective."

While agreeing that *Dawn* is a violent picture, Romero insists that its visceral impact is attenuated via the film's comedic filter. "We got away with certain things because it had a comic edge to it," Romero says. "*Day of the Dead* is different. The effects are close to the turning point of the plot and they have a much more solid impact, in fact, some of them even grossed me out! There's one scene in which a guy gets his head torn open and another where a person is completely torn in half. Aside from the fact that people aren't that soft and wouldn't break that easily, the effects look very good."





Top: Howard Sherman plays Bob, a zombie plagued by confusing memories of life before death.

Center Left: One of the living dead used in the scientific research conducted in *Day of the Dead*.

Above Right: We're looking for a few good men, for reals!

Bottom: John (Terry Alexander), Severe (Lost Candelabra) and McDowell (Marki民警) arm themselves against the walking dead.

BOWELED OVER

Contrary to popular belief, Romero does occasionally agonize over excessive graphic violence. "I go around on that quite a bit," he admits. "I felt that in *Dawn of the Dead* we didn't have

enough violence! But that was a different time and a different head." Depending on the type of picture he's making, Romero may elect to be excessive or restrained. "If I were making something like *Creepshow*, where a disembowelment would be a lot more shocking, I would be inclined to cut it out. But in these films, it's always been a part of the concept: one society is devouring the other. It's like a formula, so I don't really worry about showing too much in a picture like this."

"I also have this kind of weird idea about allegories. Revolution is always violent and that is what is going on in these films."

Killing, maiming and devouring aside, FJAM wondered if perhaps this time out Romero would decide to let us in on what's really happening to the world in *Day of the Dead*. "I'm not saying just yet why the dead are coming back to life," answers Romero. "We had the mention of a stray satellite in *Night of the Living Dead* but that was never meant as an explanation for what's happening onscreen, in fact, that was only 1 of 3 things that were possible causes. The other 2 were cut out. What I wanted to indicate was that the people in the film were reaching for an explanation for the zombies. But there is no actual answer—yet!"

Interestingly, while he may not want to tell us about the origin of the zombies, Romero is not hesitant to let the world in on its ultimate fate.

FOOD FOR THOT

"Mankind does survive," he reveals. "In the script I was going to do, mankind survives and makes plans to exploit the zombies until they come to realize that the zombie movement is ecologically unsound—there's simply not enough food to sustain them! So it's a sort of accidental victory for mankind."

"I hope to get to do the 4th film," he continues. "I'm comfortable with the way *Day of the Dead* turned out, even tho it does leave things up in the air. If it's successful enough both here and in Europe, I hope I'll be able to do the final one."

FJAM doubts that Romero and company have much to worry about. *Day of the Dead* is, without doubt, one of the most eagerly awaited events in recent horror film history.

It should make a killing at the bucks-office.



SHE'S NO COWER-IN-THE-CLOSET, HELPLESS FEMALE

ZOMBIE KILLER



IN GEORGE ROMERO'S
DAY OF THE DEAD
LORI CARDILLE MAKES HER
FILM DEBUT AS SARAH,
ONE TOUGH LADY.

BY ANTHONY TIMPONE

Although Jane Fonda did not rush out to grab the part, Lori Cardille plays one tough lady in George Romero's *Day of the Dead*. Cardille is following in the footsteps of two former notable Romero heroines: both Judith O'Dea of *Night of the Living Dead* and Gaylen Ross of *Dawn of the Dead* were not the typical cowar-in-the-closet damsels. Cardille, who plays the lead role of Sarah in *Day of the Dead*, says that her character is no exception.

"Sarah is a very strong woman," explains former soap opera star Cardille. "That's why she is one of the few survivors. She has a lot of courage and strength. In some ways she's weak, though she tries to do what is right because she's very driven. Sarah has to put up with a lot of male egos flying around. She's a tough lady in a world that's falling apart."

Cardille, who makes her motion picture debut in the upcoming zombie epic, plays the only female survivor in Romero's apocalyptic vision. As the film's heroine, she battles flesh-seeking zombies and short-sighted military men. Cardille feels that the character of Sarah is a worthy addition

to Romero's living-dead battlers.

"George's women are very contemporary," the attractive Cardille observes. "Somaona pointed out the progression of the women in his *Dead* trilogy. The woman in *Night of the Living Dead* was having a nervous breakdown basically. In *Dawn of the Dead*, Gaylen Ross was strong and very much a woman of the 70s. Now Sarah in *Day of the Dead* is much more contemporary. Even though it's a fantasy and the characters aren't real, they do represent how far women have come in those few years."

DEAD CERTAIN

Lika most of the *Day of the Dead* cast, Cardille was allowed to examine her character and make her own contributions to the role beyond Romero's script. The director let the mostly unknown cast run with their portrayals. "George really allows the actors to take liberties and explore their characters," Cardille explains. "He is great that way. Whenever you do a part you bring parts of yourself into the character. I was able to bring some emotion to Sarah since she's closed off most of

the time and doesn't feel."

Cardille's praise of Romero does not stop there. Despite a grueling 4-month shooting schedule that took her into the bowels of an enormous 125-acre underground limestone mine in Wampum, Pennsylvania, and the endless clashes with zombie extras, Cardille's memories of the production are overwhelmingly positive.

"If every director I worked with would be like George I'd be so excited," Cardille hopes. "He's absolutely tremendous. I've worked with a lot of directors in the theater and on television, but George is the most gentle and kind man I have ever met. He really lets you be creative and contribute, so you don't feel like a puppet being manipulated."

CHILLY BILLY & ZOMBIE MASTER ROMERO

Ms. Cardille is not the only member of



*Dead Heads: Making expert enhancement Tom Sizemore (below left) creates hungry, hungry zombies who want to make you home for dinner in *Day of the Dead*.*

her family who has worked with the Pittsburgh-based Romero. Her father, Bill Cardille, played the roving reporter in *Night of the Living Dead*. The elder Cardille served as the ghoulish host Chilly Billy on Pittsburgh's *Chiller Theater* and appeared onscreen as himself in the independent horror classic. Lori Cardille, stimulated by her father's television exposure, studied acting at Carnegie-Mellon University (Romero was another alumnus). Her studies led to a stint on the cry-fi soap opera *The Edge of Night* and other TV and stage work. Cardille then decided that Romero's new zombie film might be the perfect place for her first big screen assignment. Her father's earlier association was one of several factors that helped Cardille earn the part of Sarah.

"I knew that George had gone to CMU and I knew a lot of people from reper-

tory who had worked with him," Cardille points out. "I was doing a play in New York, so I invited him to come and see it. I had met George as a little girl. There were all kinds of connections. So he came and saw the show and asked me to do the part."

FIGHT FRIGHT

In *Day of the Dead*, Sarah spends the majority of the film trying to stay alive while the voracious legions of the undead slowly close in on the few bickering human survivors at a missile site. For actress Cardille, making the distinction between film and reality was not always an easy task, especially during one "frightening" instance.

"It was so technical most of the time that it wasn't frightening," Cardille recalls. "Except there was one time where I had to wrestle with a zombie

while the cinematographer held the camera. So there was not a lot of stopping in the scene. It was an incredibly frightening experience fighting with this snarling actor with huge teeth in makeup. I got scared in that one moment because it became real. Most of the other times there were plenty of breaks in the action."

Cardille emphasized that such hair-raising experiences on the set were the exception and that most of the time the cast and crew of *Day of the Dead* were too busy having a good time to be disturbed by the film's sanguine storyline. "We laughed a lot and joked all the way thru it. That's the thing about *Day of the Dead* and George's work, there's a tremendous amount of humor on the set, in the script and with the characters. Even Sarah has her light moments. It's a fantasy that the audience will laugh a lot at, either from

nervous tension or plain humor."

BATTY BATS

One frequent source of amusement on the set of *Day of the Dead* was a squadron of mechanical bats supplied by the special effects department to induce shivers. Unfortunately, according to Cardille, the phoney bats lacked bite. "In the cave they had these mechanical bats flying in & out of scenes," Cardille recalls, "and they weren't scary; they were funny because a lot of the time they didn't work. They'd bump into each other while we were acting away. There were real bats in the back of the cave but they wouldn't perform for scale like some actors would!"

At times the bats seemed to have it better than the people during the lengthy limestone mine shoot. The mine's labyrinthian tunnels and passageways end at an icy 26-acre lagoon which made some participants feel as cool as the living dead. Although Cardille says the location helped set the mood for the cast, it was not the most comfortable surroundings for those involved either.

"The conditions were very difficult for

everybody though it didn't get so claustrophobic because the ceiling was huge and massive. Everyone became even closer from working together in adversity. We complained together, screamed together and joked together."

SAVINI NO MEANIE

In the front of the cave several existing offices became the center of the production. It was here where the special effects department set up shop. Cardille worked closely with Tom Savini and crew, and once again the association was purely amicable. "Tom Savini was very good to work with even though I got splattered all the time," Cardille confesses. "Sarah's right in there with the zombies. It involved a lot of effects so I worked with Tom most of the time. He's a funny man and his crew has a sense of humor."

The soft-spoken and personable Cardille admits that she is not much of a horror enthusiast, but is confident that Romero fans will not be disappointed by *Day of the Dead's* cinematic scares. "There are a couple of effects that are very, very scary and are truly effective," the actress reveals. "There was one ef-

fect that took us 4 days to do and it will probably last only 2 minutes."

FRIGHTENING — FUNNY — FEARSOME

Despite the fact that *Day of the Dead* will be released without an MPAA rating (as was *Down of the Dead*) due to its graphic violence, she suspects that the thriller will still reach a large audience this summer. "*Day of the Dead* is pure entertainment. You could almost smell the popcorn is what somebody said. It's a movie that's thoroughly escapist. I think it might reach a broader audience than the other *Dead* films."

Following *Dead's* mid-January completion, New York resident Cardille took a needed rest to be with her young daughter. The sometimes arduous shoot is way behind her now and she looks forward to the picture's July premiere. "For my first film experience it was wonderful," concludes Lori Cardille. "I learned so much because of George's patience and direction. I miss those people very much because it was very special. I'd work again with George in a second."



From left to right: Writer/Director George Romero, Star Lori Cardille and Producer Richard Rubinstein



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NEWS ITEMS

PSI FI MOVIE PRESS TO PUBLISH FILES MAGAZINE

Psi Fi Movie Press will launch an exciting new series of FILES magazines in August. Each series will profile one of the most popular creators or shows in media history. Initial series will include *The Avengers*, *UNCLE*, *Doctor Who*, *Star Trek* and *The Prisoner*. Printing will be of the highest quality and the layout will be by *The Avengers* file designer James R. Martin.

Prices for each issue of these magazines will be \$4.95. Each series is planned to run a limited number of issues and will provide a complete historical analysis of each topic by combining incisive interviews, highly detailed season guides and informative biographies and profiles. Editor for the series will be popular *FANTASY EMPIRE* head honcho John Peel.

This series is made possible by special arrangement with New Media Books. No material in these magazines will be reprinted—everything will be newly created for the series. Each series will then be gathered into books for sale to general bookstores such as Waldenbooks, Dalton's and Crown. These will be larger, higher-priced editions published by New Media Books.

RON GOURLART TO EDIT COMICS

Popular historian and prolific writer Ron Gouhart will edit a successor magazine to his *COMICS: THE GOLDEN AGE*. The new series will be entitled *COMICS* and will cover the entire history of the comic book field from the earliest golden years through the creation of Marvel Comics through new trends in the 60s and 70s, with stops along the way to touch on the work of Carl Barks, EC Comics and other important events. The series will begin with a first issue released in August.

The very first issue of the book will profile the history of superhero comic books from their very beginnings up to the present heyday of the mutants. From the first days of Superman to the latest issue of *X-Men*, this issue will touch on it all. The magazine will include exclusive interviews as well as rare reproductions and exhaustive research. No comic book fan will want to be without this important series.

SOME NEW FACES

Jessie Horning is a name you may have seen before. She has written for a number of science fiction film mags including *Fantastic Films*, for which she is West Coast Editor, and *Cinefantastique*. She is now one of the designers for Psi Fi Movie Press and I am sure that you have already noticed her excellent work on *DAREDEVILS*, *ENTERPRISE*, *FANTASY EMPIRE* and *SFTV*. She brings an enthusiasm, skill and talent rare in any field to the job and the results certainly show it!



thusiasm, skill and talent rare in any field to the job and the results certainly show it!

Marc Dorion began with the company just a few short months ago in the mail room—and has displayed such ability that he is now head cameraman. He's still learning some of the tricks under Art Director Robert E. Lewis, but he sure catches on fast!

Alice Matavosian has joined the staff as a production assistant. She wants you all to know that she is single, ready to marry and can be reached anytime at 1 800 228-0319.

Cliff Cairns, formerly circulation director of *Playgirl* and an account representative for Warner Publishing Services is now Circulation Director for New Media publishing. Sales on *SF MOVIELAND*, *MONSTERLAND* and *COMICS FEATURE* continue to rise. New chain outlets are literally being added every week and the national distributor is showing its excitement with all kinds of extra field work!

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FEARBOOK

THE CABINET OF DR. CALIGARI



Until tell you a strange story.

BY DEBORAH R. PAINTER

What Has Gone Before:

In words and pictures we have been introduced to the legendary surrealistic world of Caligari and Cesare, mesmerist and somnambulist, in the German horror classic of 1920. In the exciting opening chapters we have met "The Fiend at the Fairgrounds" and have witnessed "A Stab in the Dark". Now finish the story!

The Abduction of Jane

Having grown worried because of her father's long absence, Jane walks to the fairground alone to see what is keeping him. Caligari meets her at the entrance to his tent and beckons her to enter.

Nervously she asks, "Is my father here—the doctor?"

"Oh yes. Won't you come in and wait for him?" Caligari politely replies.

Now Caligari encourages Jane to view

PART II

his cabinet. He opens it suddenly, to reveal the sleeping Cesare. Jane draws away. But Caligari persuades her to come closer, assuring her of Cesare's harmlessness. Jane's curiosity overcomes her natural timidity and she studies the somnambulist's pale countenance.

Suddenly Cesare turns his head toward her and his eyes open in a menacing stare. Terrified, Jane backs off and runs screaming from the tent.

His suspicions toward Cesare aroused, Francis creeps silently to the fairground after it has closed for the night. He searches for Caligari in his tent. Seeing no one, he peers into the window of the showman's caravan and sees the old man asleep in his chair. Cesare also lies sleeping in his cabinet on the floor.

Jane's father has returned at last and

she has retired to bed, unaware that Cesare is at this very moment slinking in the shadows by the wall of her father's garden. Furtively feeling his way along, he finds an open door and climbs a flight of steps.

The sinister face of Cesare appears at Jane's bedroom window; his stiletto poised as he quietly removes a bar from the window. After slipping through, he stealthily approaches Jane's quiet form and hovers over her bed, knife held high.

Though Cesare's arm slices downward toward the girl, it stops before the blade pierces her flesh, and trembles. A smile crosses Cesare's wan face and he drops the knife. Awestruck by her beauty, Cesare cannot obey the hypnotic command of the evil Caligari to kill her. Instead, he bends over to pick her up.

But Jane has awakened and is horrified to see the fiendish face above her. Cesare seizes her wrists to stop



Cesare the Somnambulist strolls along an Expressionistic set

her struggles, and grimaces horribly as he pushes her down on the bed. With the fury of a she-panther fighting for her very life, Jane thrashes about and rolls away from her attacker. But he grabs her again and pins her by the neck. Finally subduing her, he picks her up along with her tangled bedclothes and carries her out of the house.

In the meantime, Jane's cries have aroused several people. They rush over to her empty bedroom and see the open window. An alarm is sent throughout the neighborhood.

Jane has fainted, and Cesare is hampered by her limp weight as he makes his way across rooftops and dark city streets.

The scene suddenly shifts again to Caligari's caravan, where Caligari and Cesare are to all appearances still sound asleep. However, Cesare is at this moment being pursued by an angry mob. Exhausted, he staggers across a small arched bridge surrounded by

thin, bare trees. After crossing the bridge, he can endure no more and lets Jane drop to the ground. Two of his pursuers stop to attend to Jane as the rest chase the somnambulist.

Cesare, his shoulders sagging, has reached a grassy knoll. Unaccustomed to exertion, the strain of carrying Jane through the city has been far too much for him. Panting heavily, he falls to the ground.

Chapter 4 A Shocking Revelation

Jane is returned home and is attended by her father and Francis, who has just returned from Caligari's caravan. The terrified girl is in a state of shock and recognizes no one.

Finally, upon sight of Francis, she comes to her senses and a look of terror spreads across her face. "Cesare!" she screams, burying her face in her hands.

"But Jane, it can't have been Cesare," Francis replies. "He was asleep all the time. I have been watching him for

hours."

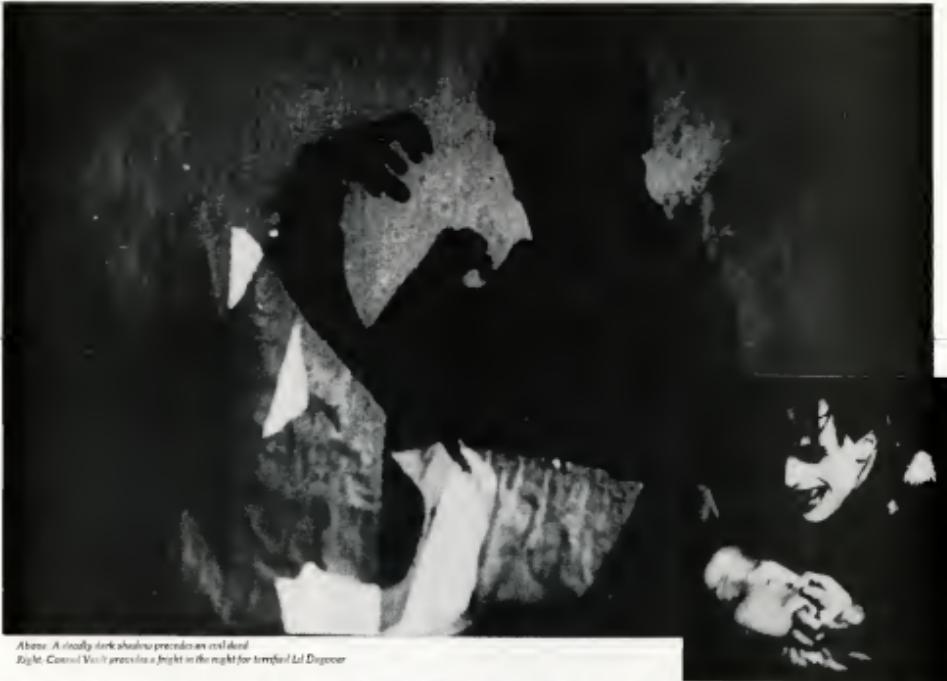
But Jane clenches her fists in her determination to be proven right.

Following a hunch, Francis rushes to the police station to see if the bearded criminal has escaped and was Jane's abductor. But the police show him the men still safely locked away.

Very soon afterward, Francis, the police inspector and several officers arrive at Caligari's caravan. They are met by the evil doctor, who is bristling with rage. Pushing him aside, they enter the caravan to examine the sleeper. Then they discover the hoax: the figure of Cesare in the box is only a cloth dummy!

Francis disgustedly flings the dummy onto the floor. Taking advantage of the confusion, Caligari steals quietly out of the caravan and into the night. The showman hurries down the streets, retracing the routes taken by Cesare. Francis is in hot pursuit.

Caligari runs to a gate which he opens and dashes through. Francis follows



Above: A steadily dark shadow precedes an evil deed.
Right: Conrad Veidt precedes a bright in the night for terrible Dr. Caligari.

and reads the sign above the gate:
Lunatic Asylum.

After passing through the gate, Francis loses Caligari's trail and is escorted to a courtyard by a white-coated attendant, who fetches a doctor to speak to him.

"Have you a patient here named Dr. Caligari?" Francis asks the doctor but receives a negative nod.

"The Director came back only today. Perhaps you would like to talk to him yourself?" the doctor replies, and shows Francis to the director's office. The director is busy with paperwork and as Francis approaches he raises his head to reveal the wild eyes and scraggly white hair of—Dr. Caligari!

His face white with shock, Francis backs away and nearly falls over a pile of books. Running out, he pulls himself together to speak to the doctors.

"The director—he alone and no other—is Caligari!" Francis gasps. It does not take him long to convince the doctors that something is amiss, for they, too, have noticed odd behavior on the doctor's part.

So, as the director sleeps, Francis and

three of the doctors go to his dark, cluttered office. They examine the books and papers atop his desk. Then, moving a mounted skeleton aside, the eldest doctor pulls out a drawer set in the wall.

Here he displays a large, ancient book, entitled: *Somnambulism. A Compendium of the University of Upsala*. Published in the year 1726.

"This has always been his special study," the eldest doctor remarks.

Chapter 5 "You Must Become Caligari!"

The book, they discover, mentions a mystic named Dr. Caligari, who in 1703 frequented fairgrounds with his exhibit, a somnambulist named Cesare. At every town he stopped, mysterious murders were committed, as Caligari exerted his hypnotic will over the sleeping man. Suspicion was drawn from Cesare by means of a puppet figure placed in his cabinet while he was out committing any atrocity that his evil master wished.

Francis then thumbs through the director's diary which he finds atop his

desk. He reads aloud:

"March 12. At last! Today I have been notified of the case of a somnambulist. Now I shall prove whether a somnambulist can be compelled to do things of which he knows nothing, things which he would abhor doing—whether it is true that one in a trance can be driven to murder."

The diary describes the day the director is first brought to the newly-arrived somnambulist's side. He gazes tenderly into the sleeping man's face and takes his pulse. Dismissing the doctors and attendants, he crouches over Cesare and then springs upright. Seizing his book on somnambulism, he laughs maniacally and tears several pages to shreds. He then falls to his knees, grasping Cesare's head in a sudden surge of a feeling of unbridled power.

Obsessed, the director reads the book avidly, far into the night. "I must know everything!" he shouts. "I must penetrate into his innermost secrets... I must myself become Caligari!"

Staggering from the room, he makes his way to the Institution's garden.



There is no truth to the rumor that Cesare gives lessons to Ratchev on how to carry Brighty Hahn under one arm up on a rooftop.

Weird, hallucinatory white letters appear on the wall: "You must become Caligari!" As he reaches toward the ghostly words, they vanish. The director is frightened by the appearance of the words everywhere—above his head, on the wall and in a bush! "Caligari...you must...you must become Caligari!" The man flees in terror, overwhelmed by the power that has possessed him.

Francis and the doctors solemnly raise their eyes from the director's diary.

At this moment a peasant enters the office to tell the doctors that the sleepwalker has been found in a field. Attendants carry Cesare in on a stretcher. He is dead.

Francis accompanies the doctors and attendants as they convey the young man's body to Caligari's office. Francis

points an accusing finger at the director, "Mr. Director! Drop your pose. You are Caligari!"

Caligari glares evilly at Francis but is startled by the black-sheeted body. Springing forward, he tears the cloth from Cesare's face and collapses over the corpse.

He rises slowly and, with a menacing stare, attacks one of the doctors! It takes the strength of three attendants to restrain him. But he breaks loose, to hurl himself at the doctor again. Finally overcome, he is wrapped in a strait-jacket and taken to a cell.

Francis finishes telling his story to the old man in the garden. "And since that day the madman has never left his cell."

Both rise and go to the institution's courtyard. Formerly empty, we now see it filled with people wandering about or sitting in armchairs. Here we see an old, bearded man orating vigorously to an invisible audience. Nearby sits a woman playing an imaginary piano.

In the center of the courtyard is a throne on which Jane sits, bedecked in a white gown and tiara. She acknowledges the respectful curtsey of a passing woman.

Cesare, alive again, rises from a chair and walks across the courtyard, caressing the petals of a flower. His thin face wears a sad expression.

Doctors have now entered the courtyard and are chatting with several patients. Francis points at Cesare and tells his companion "Look! there is Cesare. Never ask him to tell your fortune. It will mean death for you!"

Regarding Francis with sudden alarm, the older man backs off from him. Francis now flies to Jane's side, his arms extended as though about to embrace her. But Jane shows absolutely no response.

"Jane!" he pleads. "I love you. Won't you ever marry me?"

Turning her head away, her reply is, "We queens may never choose as our hearts dictate."

The broken-hearted young man then sees the director of the asylum approaching. An elderly, kindly-looking gentleman, he looks a bit like Caligari. Francis moves toward the director as if about to attack him. But two women hold him back. He wrenches his arms out of their grasp. "You all believe I am mad! That is not true! It is the director who is mad!"

Francis then grabs the director by the shoulders, catching him unawares. "He is Caligari! Caligari! Caligari!"

Attendants rush in from all directions and wrap Francis in a straitjacket, taking him to the same cell where earlier Caligari was confined.

After the attendants have left, the director and two of the doctors regard Francis curiously. The doctors leave him to the director, who puts on his spectacles, making himself look even more like Caligari. Francis is in the grip of sheer, helpless terror.

But the director gently lays Francis' head on his pillow and says to himself with a smile, "At last I understand the nature of his madness. He thinks I am that mystic Caligari. Now I see how he can be brought back to sanity again."



GODDESS OF THE VOLCANO

ENROUTE TO THE ERUPTION

THE FIRES OF PELE

Hollywood's Hottest New Project is the Menehune Group/New Media Productions fantasy film project in Wizardynamics, *The Fires of Pele*.

Twenty-one years ago Paul Davids, who will direct *Pele*, came to the attention of filmonster fans in the 27th Issue of your editor's former magazine. Paul was only 17 at the time and, inspired by both Ray Harryhausen and Walt Disney, he had been making 8mm & 16mm animation & spfx movies since he was 8. In Halloween month 1965, Paul and his friend Jeff Tinsley were thrilled to learn that they had won Honorable Mention in the film contest for their production of *Siegfried Saves Metropolis*, based on my original script, in Issue 35 of Famous Monsters, the periodical that started me on the road to MONSTERLAND, I published

extensive pictures of Paul's models, matte shots, animation puppet skeletons and other creations.

THE MARK OF THE WOLF

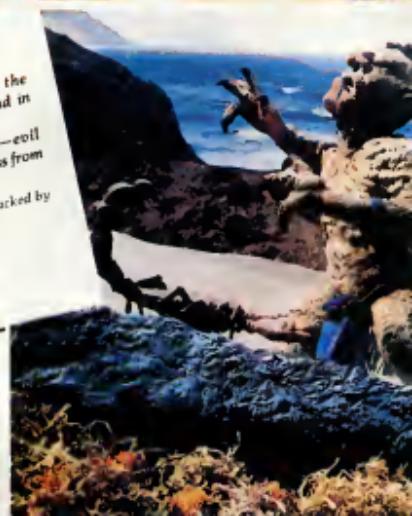
Mark Wolf, a young monster fan in his teens, was so impressed by Paul's accomplishments that he started corresponding with him. Soon Mark himself was famous: he became Kodak's First Prize Winner for an ambitious amateur stop-motion movie detailing evolution from the early sea creatures thru the dinosaurs.

Then the young monsternmakers lost contact with each other for 15 years!

When Mark Wolf saw Paul Davids' name on a contract, he thought, "Could there be two Paul Davids in Horrorwood?" He dialed M for Monster, and



Above: Kiahuna, the
Menehunes' Floating Island in
the Sky!
Left: Pele's brothers—evil
gods—snatch the Princess from
the giant clamshell.
Right: Kona the Goat attacked by
a huge scorpion





Above: The Mighty Strom God Moio up protects the Gold Cave entrance to the Volcano's interior.

Above Right: Deep within the fiery volcano, locked in a cell, the captive princess awaits her fate as Pele's evil brothers watch from the shadows, eager to begin the sacrifice. The公主 is impaleding down to die in the flames of the volcano!

Below: Menehunes, wood-spirits rarely seen by mortals, resort in a forest via the combined artistic talents of Sergio Aragonés of MAD magazine fame and Lee Mishkin, creator of the zany animated characters on the screen with Lily Tomlin in *Now to Ever*.



when Paul answered, asked, "Is this Paul Davids of Famous Monsters issue 27 and 35?"

Paul crumpled like a papier-mache puppet and confessed the sins of his youth. "Yep, still alive and kickin' here in the land of gremlins & blood-suckers."

"Bloodsuckers—you mean vampires?"

"No, producers who don't pay their bills."

They laughed, and took up where they'd left off half a lifetime ago.

OF MENEHUNES & MONSTERS

"The concept for *Fires of Pala*," Paul Davids tells FJAM, "is to have the Little People, as cartoon characters, weaving in & out among the actors & monsters, with a special blend of humor created by Sergio Aragonés and Lee Mishkin."

"The island of the Menehunes floats above the surface of the ocean and appears & disappears out of the fog like the phantom village in *Brigadoon*. The inhabitants—the Menehunes—appear for about 20 minutes in the movie, helping Mark Twain, a young boy & a Prince of Hawaii make trouble for Mark's monsters, gods & villains. Besides the Lizard Ladies and the giant scorpion, there's Mailou the Bonecrusher, who has the only weapon that can kill a Hawaiian god."

If all this sounds like a fabulous feast for fantasy film fans, producer Hollace Davids assures FJAM, "It's meant to be! It's an ambitious project that will be long in production and especially in post-production."

PAUL'S PREVIOUS PIX

Paul has also written & directed a longer short subject, *The Examination*, about a scientist, the greatest ever born, who wins six Nobel Prizes in one year but walks away from the ceremony honoring him when he receives a mysterious telegram inviting him to take the "Examination". The *Examination* is neither written nor oral, and the suspense is unbearable. The story is fascinating, the direction Hitchcockian, the acting superb—and the secret revealed at the climax is calculated to knock your eyebrows off! A masterpiece of an imagi-movie, not to be missed if the occasion presents itself.

No less a star than Max von Sydow (the Exorcist!) costarred with Bud Cort in Paul's *She Dances Alone*, a remarkable study of madness and dreams.

THE PLOT THICKENS

An additional development has stalked onto the stage. New Media Publishing, Inc. has made a deal with the Menehune Group to produce all sorts of books and magazines from *The Fires of Pala*. Beautiful, full process color imagi-books will emerge. More details will follow.

In the meantime, watch for further progress reports on the production and books and mags of *The Fires of Pala* in the pages of *MONSTERLAND*.

(All visual material featured in this article courtesy of & copyrighted 1985 by the Menehune Group.)





Writer-Director Tom Holland

BY MICHAEL MAYO

Yes, friends & fiends, I bet you didn't know it, but vampire pictures have been pretty anemic lately, at least according to Tom Holland, and he's upset! The guy loves vampire pictures, but not the wishy-washy stuff like *The Hunger*, *The Good Stuff*: AIP vampire films, and Hammer . . . especially Hammer. Tall, good-looking vampires that can paralyze you with one pinky, and girls wandering around barely sheathed in flimsy clothing. That's what Holland thinks a good vampire film should be and that's exactly what Holland has been holed up the last few months making.

HOLLAND'S DUTCH TREAT

If firsttime director Holland can capture on film what he's got on his storyboards, theatergoers this August are going to see a very weird film when Columbia Pictures releases *Fright Night*, Holland's own contribution to the vampire genre. He's tried to make the film with the slick & glossy Hammer look, and certainly has the technical talent backing him. But Holland is also the screenwriter, and as befits the author of *Psycho II* and *Cloak and Dagger*, the material has just a slight "bent" to it. The stuff may be a little hokey and tattered, Holland seems to be saying, but we love it anyway.

The title of the film comes from the name of the *Fright Night* horror movie televised weekly by a local station and hosted by a fading ham horror actor,

FRIGHT NIGHT

TOM HOLLAND PUTS
SOME NEW TEETH IN THE
OLD VAMPIRE LEGEND





Peter Vincent (Roddy McDowell) made up to look like Peter Cushing). Vincent frequently embellishes his show with talks about how he's fought all these undead creatures and won. It's good for the show, you know?

NOT A REEL VAMPIRE

The only problem is that a real vampire does show up and he looks even better than Christopher Lee. He's a swinging, sexy dude named Jerry Dandridge who

says he restores old homes. Jerry's neighbors include Charley Brewster (newcomer Bill Ragsdale), an everyday kid who discovers that Dandridge is a vampire when he accidentally sees Dandridge put the bite on his girlfriend. Charley still can't believe it until a near-fatal encounter with Dandridge sends Charley scurrying for somebody, anybody who will believe him. Well, since Vincent has always been blowing about his battles, what the hark? (As in Jonathan Harker). Charley goes to Vin-

cant and tells him his story. Vincent thinks the kid is bats but humors him by going to see Dandridge anyway.

Vincent is charmed by the guy (everyone is) and can't see anything wrong with him until a peek at a pocket mirror shows there isn't anything to see of Dandridge. Vincent now knows Charley is right but doesn't feel any better for it. After 30 years spent fighting foam rubber and special effects, he's now up against the Real Thing, a supernaturally powerful creature

who's very smart and very deadly . . .

"I decided to rassuscitate the genre because I have so many fond childhood memories of them. I want to see them, and nobody's been able to do a decent vampire film in 10 years. The last Drac flick that was any good was a parody, *Lovs at First Bite*, and a parody is always the last gasp of a dying genre. So I wanted to bring them back and be faithful to the legend. These are vampires that do everything we've been brought up to expect vampires to do:

I'D LIKE TO BE AN OSCAR WIENER



Left: Roddy McDowell playing an ex-horror movie star about to have a howl of a time with a real-life werewolf in *Fright Night*. Top: The Vampire next door. Above: Bill Ragsdale as Charley Brewster says—"Well there goes the neighborhood."





A kiss to kill a kiss, except when it's from the *Scooby-Doo* Mass-

cope with. Dandridge also manages to turn *Heaven Help Us* star Steven Geofreys into a werewolf and Ragsdale's girlfriend (Amanda Bearse) into a voluptuous siren who grows more teeth than Rin Tin Tin.

Nosferatic nasty that is the ugliest thing you've seen in ages. This oogle is so ugly it's beautiful; just the sort of thing I wish I had sitting on my mailbox to snap at bill collectors and junk mail carriers. And that's just one of the things McDowell and Ragsdale have to

"THE HUNGER" GAVE HOLLAND A GREYSTROKE

"I was so angry at *The Hunger*," says Holland. "I thought it was the biggest abortion I'd ever seen. Sheesh, it was so pretentious . . . right up there with



And a Frightful Night was had by all.

Greystoke, I meen, in Greystoke they were ashamed to mention the name Tarzan and they didn't say it once in the film, while in *The Hunger* they didn't say the word vampire once. I think those guys should go out and make other kinds of movies if they're going to be ashamed of the genre."

Holland's affection for fantasy & horror began as a youngster when he was growing up in a small, mid-state New York town gobbling down HP Lovecraft, Robert E. Howard, Robert Bloch and others. He wanted to be a writer but became an actor when he came to Hollywood. Holland still pursued writing though, and finally sold a screenplay which almost sank his career before it got started.

A BEASTLY BUSINESS

"It was the first script I'd done that got made and it was done so badly it put me out of the business for a year. That was *The Beast Within*. I got thrown off the set and out of the dailies because I told them exactly what I thought they were doing to the story. The next one I did was *Class of 1984*, then *Psycho II*, then one called *Scream for Help* that was made so badly it was never released, then *Cloak and Dagger*."

Fright Night is Holland's first film as a director. Like many writers who become directors, part of Holland's

drive to direct was to present his stories as he thought they should be made.

PSYCHO II: BOO HOO

"I think you really have to know what you're doing with the stories to make a good film. Some people have done badly with my stories and some have done okay, but even when it was done well, it's never been done the way I intended. *Psycho II*, on which I had a good relationship with director Richard Franklin by the way, was supposed to be a very emotional and romantic film in its own way. I designed it for you to feel a great deal of empathy for Norman. He and Mag Tilly really come to love each other but it's tragic because it's never allowed to consummate itself and then she's killed. I think this element of the story got subjugated to the murder mystery elements, which I don't think were as powerful as the emotional elements. So, with *Fright Night* I wrote it specifically to direct. I wanted to write something that was so completely commercial that nobody could afford to turn it down, they'd have to let me direct it, which is exactly what happened. Every major studio in town wanted it... it's that simple."

Well, not exactly, and Holland knows it too. He wants to make a scary film that's also funny; and a violent, sexy

vampire film that's local on the gore. Might Holland be in danger of making a film with too much humor and not enough blood for today's genre audiences?

GORE A BORE

"This is meant to be a crossover film. It's going to be an R, but because of the sex, not the gore. If you want that, go see the Italians because I'm not into gore. I think it's a cheap trick to squirt blood into people's faces. It's the last refuge of the untalented who go to it because they can't think of any other way to do it. I make fun of it in the movie."

CRYING FOUL

"For the humor, I think it depends on if your laughs stem from kidding the genre or come from the situation. I think it's a big, big mistake to spoof the genre and I don't do that. If your humor evolves from the situation, though, that's OK. I personally think *Fright Night* is a very funny movie. You've got this guy who's been fighting vampires for 30 years in all these bad movies, and he tries it on the vampire, waves a cross at him and says 'Beck, you foul creature of the night!' And the vampire just cracks up."



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THE SAGA OF SCHELLENBERGER

Tears almost came to my eyes when my fiancee and I beheld the first issue of the long-awaited *Monsterland*. Once again, it was the Fall of 1983, the date of my first contact with *Famous Monsters of Filmland*.

I grew up with *Famous Monsters*, and its demise in 1982 was indeed regrettable (though I expected that it would be resurrected as the creatures it chronicled). I personally feel deeply refreshed to have it back, even after all these years.

The original monster mag and I first met at a drugstore in Baltimore when I was 12, and we became fast friends! I still have that issue (no. 26), and it kindled my interest in horror and fantasy so much that it was to have a profound effect on my life.

It was through this publication that I had learned of Los Angeles' Count Dracula Society, and I had resolved to one day attend the organization's awards dinners and possibly found a chapter in Baltimore. Naturally, Mr. Ackerman, I also had high hopes of meeting you.

Well, that kid from Dundalk, Maryland grew up and realized his dream when he made it to the 13th annual Mrs. Ann Reddick's Awards Banquet in 1975. I was so thrilled that I felt like a kid again when meeting some of my favorite film stars and you, Mr. Ackerman.

A year later, Dr. Donald A. Reed granted me permission to form a Maryland branch of his Dracula Society. It led me to many more interesting encounters and to attending more banquets in Los Angeles.

William "Blacula" Marshall, Kirk "Supermen" Alyn, Christopher Lee, Forrest J. Ackerman, John Agar, Ann Robinson, Ray Bradbury, Merrin McGavin...it has been an honor to have shaken the hands of these and so many other great people. And it was my attachment to *Famous Monsters* that started it all.

Today, I am residing in New Orleans with my lovely wife-to-be, who is president of the *Friends of Dark Shadows* (devoted to the soap opera). We met through our correspondence and mutual interest in horror, and it was truly love at first bite. I also founded *DRACULA AND COMPANY*, a group that is nationwide.

It is also a pleasure to see my good friend and former vice-president of my Maryland Dracula Society, Gary Svahla, a columnist for *Monsterland*.

We all welcome you back, Mr. Ackerman. You are still the finest publisher of horror film magazines, and I can never

Address all letters to:

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THIS ISSUE
DEDICATED TO
THOMAS
SCHELLENBERGER

thank you enough for the course you set my life on.

Thomas Schellenberger
President, DRACULA AND COMPANY
POB 213
Metairie, LA 70004

Thank you, Tom—Foxy.

MANY MINI-MESSAGES

Latters from Lilliput: Dear 4-E Ackermanster: I am 11 years old and I love your magazine. Your first issue was fabulous!!!—Wade Clemente, 462 Leicester Dr. N.E., Salem, OR 97301. I read the first issue from cover to cover (a rarity for me) and agree with Spielberg on more contests.—James Sheehan, 451 Center St., Manchester, Ct 06040. I'd love to see a Vincent Price interview in your mag.—Dennis Payne, 724 McKellar St., Peterborough, Ontario, Canada K9J 1R3. (So would we! We'll see.) The entire magazine has that old feeling to it, only better. Kind of like seeing an old friend again from grade school, and realising how much they've grown.—Deva Piper, 158 So. Johnson,

Dave Piper



AKA Arthur Gross

Pontiac, MI 48053. 4-e's beck! Horray!—Rick Atkins, 2225 W. Homer St., Chicago, IL 60647. I thought the first two issues were impressive. The articles on Godzilla were greatly appreciated. I noticed some other horror and S-F magazines didn't even bother mentioning the new film. Thanks for covering all bases.—Wm. Mezzaro. I really did enjoy the 2nd issue especially the pictures of Karloff, Lugosi, and Cheney Sr. I would like to see more about the Ackermannson and an article about the Creature movies or perhaps a behind the scenes shot. I am going to be in Hollyweird Karloffornia in

Septembar and hope to be able to see yourself and the Ackermansion.—Ken Wilcox, 3590 Kings Way No. 4, Sacramento, CA 95821. (So sorry, Ken: most of Sept. I'll be upaldadown in Australia, Tasmania and New Zealand. The last date: the World Science Fiction Convention, of which I've missed only one in my life since the first in 1939.—4e.) Please have some articles about Dark Shadows and interviews with Jonathan Frid and David Selby.—Mark Roulston, 512 Gofair Blvd., Jax, FL 32206. (You may wish to check out the Dark Shadows fanzine *The Collapsing Racer*. Send me—stamped addressed envelope—to Sharla Rizzuto, POB 994, Matairia, LA 70004 for info; Friends of Dark Shadows organization may be contacted at POB 213, Matairia, LA 70004; and Barbara Flater-Littitz of 6601A W. Carmak Rd., N. Riverdale, IL 60546 heads up a major group devoted to the perpetuation of the *lure & lore* of DS.) MONSTERLAND is the best-selling magazine in our shop.—Eric Caldin, Mgr. Hollywood Book & Poster Co., 1706 N. Las Palmas, Hollywood, CA 90028.

DRAFTY BUT NOT WINDY

This is the fifth draft of a letter which I am writing with slight difficulty. I find this letter difficult to write because I am trying to sum up in one letter how much I appreciate everything you have done for me, and probably thousands like me, in your magazine *Famous Monsters*. At the age of eight, when I encountered the King Kong filmbook in issue 108, I found a friend in FM. It had articles and pictures of my favorite movies. I became a devoted fan, and eventually acquired 150 issues of FM when you left in issue 190, and FM folded in 1971 I realized I lost a very dear friend. FM had encouraged reading, drawing (shown in the mailbag) and thinking (about smoking, drinking and drugs). Forrest's personality had been in FM and I missed that, too. And FM had encouraged the use of the imagination. King Kong, Frankenstein, Star Wars, Close Encounters, etc., are all fantasy movies, and with FM we could realize those fantasies.

In December 1984, I got a great Christmas gift in Forrest J Ackerman's *Monsterland*. It was like being reunited with a lost relative, and almost like old times. I am at the University of Illinois, as an art major, and have achieved a great deal of academic success, which I attribute to FM. *Famous Monsters* was a great guiding force in my youth and I hope *Monsterland* will have the same influence on some of its readers, as FM had on me. Congratulations and thanks a lot, 4SJ!

Andy Gauvrau
205 Pine St.

Prospect Hts., IL 60070

Please to be a part of your (Forygiv me) Ack-adamic audience.—4a

OF "THE BRIDE" & BLOCH

I loved every page—but of course I'm biased toward your editorial messages. I'm also affected—touched—when you print that Elsa Lanchester is ill in bed. That's a perfect example of the heart and soul that the other major "monsters" have been devoid of in your absence. I hope you send the enclosed get well card to Ms. Lanchester.

I recently had the privilege of creating the corpse's (grandpa's) makeup for Robert Bloch's *talaplay*—actually it was adapted by James Houghton—*A Case of the Stubborns* aired as an episode of *Tales From The Darkside*. Eddie

Bracken was a pleasure to work with and superb as Grandpa. It's also interesting—ironic—to me that when I was back in High School I was so taken with the *Star Trek* episode *What Are Little Girls Made Of*, that I went away to a fan club for the script...I recently remembered that *Girls* was written by Bloch! I'm not exactly sure what that proves. Perhaps it just means that good stories with monsters given the human dimension will always appeal to me.

Edward E. Franch
70-78 Willoughby St.
Brooklyn, NY 11201

I forwarded your card. She has comatose and unable to respond but it is believed she understands what is read & said to her. Fantasy fiction's "Queen Catherine" Moors ("Shambles") is in even worse shape at mid-April and may be (if so, mercifully) gone by the time this reaches print. Horace (Galaxy) Gold has made a recovery and is out of the hospital.

Michael McHenry



23 year old fan
Please your mag. Foryg!

GLAD NO SLASH

I've been looking forward to your return to monsterizing publishing ever since I read about your plans to do so in Fangoria. I want to tell you that I quit buying any Warren magazines when they pulled that stunt on you & your mag FM. Needless to say, I was overjoyed when they went under. It was only fitting.

On to *Monsterland*. I read about its debut in *SF Chronicle* & was on the watch for it. The articles are excellent, and those awful slasher films are thankfully absent! I really don't have any suggestions, except maybe a series of horror on TV reviews.

Sorry about not including a photo of myself, but I'm a little camera-shy, but here's a bit of info on my age. I'm not a teenager, but that's as exact as I can be! Keep up the excellent work!

Jeff Fisher
Rt. 1

Lake Toxaway, NC 28674

That makes two of us who aren't teenagers. I'll be 69 on Nov. 24. (Don't send presents, send tutus.—4e.)

Kingsize congratulations, my God, it's about time somebody in L.A. wised up.

This is my first fan letter and it is about twenty years overdue. Since I happened to have been in my hometown at the same time your new mag hit the stand I felt obligated since I write so much better than I talk.

I was born one year before Famous Monsters and was 8 when I was given my first issue (the cover terrified me). Since then I became a major fan but had a hard time hanging on to later issues as they were being taken and burned (for the sake of my sanity...or insanity). But after awhile it started to seem a bit silly to destroy something I would continue to spend money on.

Because of that mag I girded my loins and came to Horrorwood, Karifornia and got work in film.

My first visit to your Ackermansion came as a complete shock to me as I had no idea we would be filming there. I almost went into a coma. For so long it was a place I'd only seen in my dreams. And then meeting yourself, your charming wife, John Carradine, Carroll Borland, Bobbie Bresee, et al and all at once was an experience beyond belief.

Forgive me if I seem a bit redundant but your magazine has not only kept me moral and safe to be around but helped me find my destiny. As I raise my Bloody Mery in a toast I want to say 'Fangs for the memories.' Long live the Ackermanster and may Monsterland continue on until we run out of trees.

Samuel M. Oldham
4065 W. 7 St. no. 17
Los Angeles, CA 90005

Or run out of Forrests.

3519 SW Clare Ave.
Topeka, KS.
66611

Dear 4ST,
Hooralii for Mon-
sterland! Verily
and for true!

Sincerely,
<MRRR
PFATM
↑NCHMR



I was but a child at the time...or so the story should go. My mother stopped into a place called Burchfields in High Point, North Carolina. There, facing me on the rack, was issue no. 13 of Famous Monsters. Having seen Abbott & Costello Meet Frankenstein at the age of 8, I was permanently hooked on horror (or terror, as Karloff preferred), and I was thrilled at seeing a journal dedicated to my addiction. Today, at 34, I have never been cured. And, after working in various capacities on 25 feature length motion pictures, I joined forces with lawyers, accountants and businessmen to make my directorial debut with, what else, a monster film!

The Dark Power was shot in four weeks with a budget of only \$330,000, but the results have been incredibly good. And, the publicity, astounding. With The Dark Power a hero of yesteryear has returned to the screen—Lash LaRue. The King of the Bullwhip and many a Saturday morning is back and better than ever.

Additionally, in June and July of this year, Triad Motion Pictures in association with Alpine Productions, Ltd., will film LaRue's first science fiction role in *Allen Outlaw*.

Phil Smoot

Writer/Director The Dark Power
Triad Motion Pictures, Inc.
112C, Harmon Lane
PO Box R
Kernersville, NC 27284

More power to you.



Above: Director/Writer Phil Smoot & Cinematographer Paul Hagen. The Dark Power Below: Art Director Dean Jones with results of a Tolkein's jury (left). Right: Makeup Artist Tony Elwood (who designed heads for Stephen King's Cat's Eye). Center: SFX veteran Stuart Watson as Wulfeye in The Dark Power.



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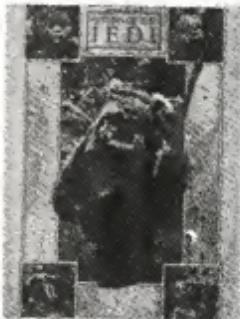
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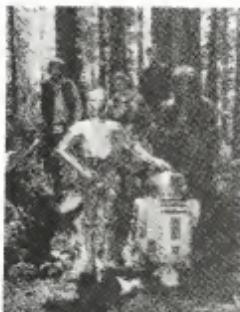
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GUESS AGAIN

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As P.T. (Plenty Terrified) Barnum once said to me, "You can fool some of the monsters some of the time and you can fool some of the monsters all of the time but you can't fool ALL of the monsters ALL of the time." This axiom was demonstrated when we ran the photo of Angelo Rossitto in *Seven Footprints to Satan* in our first issue, and despite the fact that the scrambled title "Even Too Fat Sant Springs" contained a typographical error ("Springs" should have read "Sprints"), the correct translation was figured out by (among others) DOUG LAMOREUX, ALAN WARREN, STEPHEN BISSETTE, G.D. GORDON, WILL JACKSON, "WOODY" WAYNE and LEIGH MULLEN.

Keep those guesses comin' 'cuz, like we promised in the premiere issue, at the end of the year we'll check 'em all out and the first fan to have guessed right all

six issues will have his/her/or its pic published in **MONSTERLAND**, will receive a free one-year subscription to FJAM and in addition a mint block of unused U.S. Edgar Allan Poe commemorative stamps!

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The title, a one-worder, is contained in any of the following, properly rearranged: FAT US...AS TUF...A STUF...FU SAT...USA FT. You shouldn't have a devil of a time figuring this one out. (Have to give you an easy one once in awhile.)

TERROR TITANS

AND TYPECASTING

THE VARIANT CAREERS OF BELA LUGOSI & BORIS KARLOFF

PART ONE

BELA LOGOSI



The two great horror icons, shown here in a unique collaboration.

BY ANTHONY TIMPONE

In the age of *Friday the 13th* the Final Chapter Part II, one sorely misses the days when the screen's monsters were portrayed by larger-than-life actors and were not just nameless axe-carrying madmen. Back in the 1930s and 1940s, Bela Lugosi & Boris Karloff each commanded a magnetic screen presence and terrorized audiences for several decades.

Every horror fan knows that Lugosi sunk his teeth (fangs only came in with Christopher Lee) into the role of Bram Stoker's Dracula while Karloff breathed

life into the role of the monster in Mary Shelley's *Frankenstein*. Both 1931 films were box office blockbusters for the struggling Universal Pictures and the popularity of these films launched the careers of these two cinema legends.

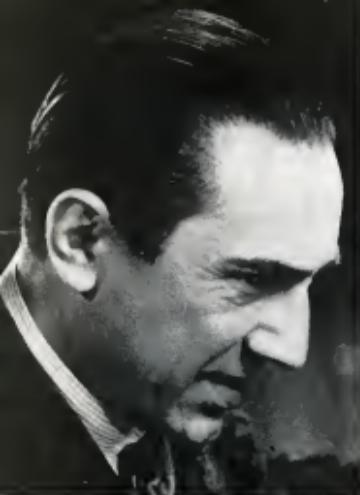
Though they were the talk of their day and even shared the screen in a number of chillers, Lugosi & Karloff were not very much alike. Although both made a living scaring people in darkened movie theaters, Lugosi & Karloff were complete opposites in personality, in their acting styles and especially the way they dealt with their

monster stardom.

By 1940, Lugosi's career was tenuous at best, either because he selected the wrong roles or just was not offered the right ones. Karloff fared much better. A long string of work kept him occupied until his death. Each of these actors handled their inevitable typecasting differently. Karloff made the best of it, Lugosi the worst.

ENTER THE COUNT

"I am Dra - cula. I bid you welcome!" and "I never drink - eh - wine." These lines are undoubtedly two of the most



The many moods of Bela Lugosi



famous quotes in horror film history and were immortalized by one of the genre's best: Bela Lugosi.

Lugosi's early years are shrouded in mystery. Not much is known about the actor's beginnings, including the true date of his birth (dates noted are 1884 and 1882). Born in Hungary to wealthy parents, Lugosi had an early interest in the stage and soon made a mark on Budapest's Broadway equivalent. The

young actor portrayed characters as diversified as Jesus Christ and Shakespeare's Romeo, both on stage and screen in Hungary and Germany.

Lugosi left Germany due to obscure political reasons and made the risky decision to move to America. In New York, the handsome immigrant pursued a theatrical career without knowing a word of English or a friend in his new country. After some suc-

cessful work with a Hungarian stage company, Lugosi gradually learned English and earned further work on stage and in film. Originally, Lugosi would simply memorize his lines phonetically due to his superficial knowledge of our language. Lugosi's first career boosts were soon overshadowed when he was cast as the lead in the Broadway production of *Dracula*.

DRACULA TAKES A BIG BITE OUT OF THE BIG APPLE

Opening on 27 October, 1927, *Dracula* was an unconventional Broadway smash. John Balderston and Hamilton Deane adapted Stoker's legendary novel into a light theatrical show and the casting of Lugosi gave the production the bizarre flavor it needed. Lugosi won the part mainly because of his trademark Hungarian accent. It would be something that at first opened doors for the actor, but would quickly shut them in his face. *Dracula* ran for 500 performances and traveled across the entire country for the next two years. It was revived internationally for years to follow.

Oddly enough, Lugosi was not the first to be considered for the film version of *Dracula* when Universal Pictures bought the rights. Other actors such as Paul Muni (*Scarface*) and Conrad Veidt (*Thief of Bagdad*) were originally sought for the role. The studio finally signed Lugosi after much deliberation over whether or not to place an unknown in the lead. Universal would not regret its decision. Released in February of 1931, *Dracula*—the film—was an immediate box office smash.

Though the critics were not particularly ecstatic over the picture (especially its second act), audiences thrilled to the mysterious and terrifying *Dracula* and Lugosi won accolades for his distinct performance. Directed by Tod Browning (*Freaks*), *Dracula*'s main asset is unquestionably Lugosi. Very few actors have been synonymous with a role to such an extent as Lugosi became with *Dracula*. His stagey manner, glowing eyes, intimidatingly powerful face and infinitely imitated thick accent made him the ideal *Dracula*. The

role has been redone countless times by the likes of Lon Chaney Jr., John Carradine, Christopher Lee, Frank Langella and even David Niven, Lugosi will always be the most associated with the screen's favorite vampire. It is no wonder that he was buried with his Dracula cape on.

HORROR HIGHPOINTS

With the success of Dracula Universal made premature plans to cast Lugosi in their next horror extravaganza: Frankenstein. The actor is reported to have turned down the makeup-laden role due to the creature's lack of dialogue. Who knows what direction Lugosi's career would have taken if he had played the monster. It is doubtful that his portrayal would have resembled Karloff's. Ironically, hard times would later force Lugosi into playing the monster in 1943's *Frankenstein Meets the Wolfmen*. During the making of the popular tag team match, the monster's Ygor-supplied voice would ultimately be dubbed out. Lugosi's monster would be nothing more than a silently babbling giant in *Frankenstein Meets the Wolfmen*.

Before the 1940s, Lugosi delivered some exciting performances in several classic films: the unforgettablely sinister Ygor in *Son of Frankenstein* (1939); the calculating zombie master *Murder Legendre* in *White Zombie* (1932); the sympathetic arch-enemy of Karloff in *The Black Cat* (1934); and a brief but effective role as Greta Garbo's Russian general in *Ninotchka* (1939).

Unfortunately these roles would be the sad exceptions amongst such dreadful Lugosi entries as *The Devil Bat* (1940), *The Ape Man* (1943), *Bela Lugosi Meets a Brooklyn Gorilla* (1952) and *Bride of the Monster* (1955). Most of his later films featured non-existent budgets and ludicrous camp screenplays that Lugosi probably accepted to pay the bills. He was rarely paid more than \$500 per film and even had to fight to get to don his cape again for *Abbott and Costello Meet Frankenstein* (1948).

THE FINAL CURTAIN

By the 1950s Lugosi was in deep trouble. His film roles grew in-



One of the many less-than-gorgeous pictures that grew more and more common in the latter stages of Lugosi's tragic career.

CONTINUED ON PAGE 86

every good monster knows that when you want something done . . .

YOU DON'T SAY BOO — YOU SAY

BOO-BUECHLER

WHETHER HORRORWOOD NEEDS GHOULIES, BEASTIES OR HUMAN PUDDLES, JOHN BUECHLER IS READY TO CREATE ANOTHER OVERNIGHT SENSATION

BY JAMES VAN HISE

Whether it's concocting a gorilla suit for a car dealer or creating a monstrous tree-man for his upcoming film *Troll*, it's all in a career's work to John Buechler.

Bellville, Illinois may seem like a long ways from Hollywood for someone who wants to make movies but that didn't stop John from sharpening his skills and amassing a portfolio of artistic credits before he made the big stride west.

"I'd always been an artist, even when I was a kid," Buechler recalls. "I had access to my father's 8mm cameras and I would make little props and masks. My introduction to the biz came when I made a gorilla suit for a local car dealer who ran weird commercials. I did a number of things after that with everything from puppets to hand props. This was while I was still in high school and it continued thru college. Sometimes a student would get a commercial and I'd pitch in and help him."

"There was a company called Technisonic and another called Communico which I worked for. By the time I was out of college I had a solid background of working professionally.

I'd also been educated as an actor and an artist and I knew a little bit about the cinema. There weren't many people back there doing what I was doing, so I built up a large portfolio in a very short time."

BEASTWARD HO!

By the time John made the trek west to Los Angeles, he already had a lot going for him professionally.

"I'd already worked on a feature, *Stingray*, which I did the spirit makeup on, special effects makeup and even played a part in. *Stingray* was filmed in St. Louis, Missouri. It was directed by Richard Taylor, the same fellow who wrote and directed *The Thing in the Basement*, a short film which I created the makeup for."

John started working in Hollywood late in 1977. "It was just after *Star Wars* started the science fiction boom. I don't think I'd be here if it wasn't for George Lucas." But the person who most directly affected Buechler's career was Rick Baker.

"Rick developed a number of interesting ways of presenting creatures and special effects to create a demand



John Buechler himself with *Pigman* in progress from *Jason of Star Command*

in movies that wasn't there before. I worked with Rick for a little while on *The Incredible Shrinking Woman*. He helped me tremendously. He's very kind and he showed me how to do mechanics. I think Rick single-handedly came up with this cable control apparatus which is so commonly used now and has really blown the lid off all the special effects monsters which existed before. If it wasn't for Rick Baker we'd still be seeing people running around in weird-looking rubber masks which don't move properly.

"Rick taught me how to run foam latex and where to buy materials. He wasn't so much an employer as he was a friend and he helped me a lot."

"Right after I got out here I found a place called STF & Stone Productions, which has since become Coast Productions. I did a picture there called *The Derker Side of Terror* and I created a monster baby for them. It was a really good place to start from."

JASON & THE ASTRONAUTS

Following his association with Rick Baker, John landed his first job in a supervisory position. "It was super-



Bobby Bracco in the second stage of her transformation on *Mausoleum*. Lower Left: John Puckett's Pyman from *Jason of Star Command*. Right: The mechanical head of Hissus from the TV show *Starcatcher*. The pyram is now in the proud possession of the National Hall of Fame of Science Fiction & Fantasy in Texas.

visory in that I did it all myself," he ruefully recalls. "This was for *Jason of Star Command*. "I created every monster on there—every live-action creature but not the stop-motion creatures. I think the monsters suffered a little bit because of budget and time limitations but it taught me how to work very fast. I cranked them out in record time. I think if you compare that show against other shows which had more time and money, such as *Lost in Space* and *Voyage to the Bottom of the Sea*, mine comes out a little bit better.

"From *Jason* I went to work with Stan Winston, who was doing *The Island*. Stan was doing two effects. One was a grappling hook in a gut disembowelment and the other was an ax in the face. It was totally Stan's, though. I simply assisted with Frank Caruso."

Following *The Island*, John was put in charge of special effects makeup on *Dr. Heckle And Mr. Hyde*.

"I had to do the upper torso of a woman whom Oliver Reed grabs and pushes face first into a mirror. I had to

fabricate the upper torso so that the face would split apart as it collided with the mirror."

At the same time he did some work on *Galaxina* but it didn't involve special effects makeup.

"I did miniatures. I did planets, spaceships, flashing neon signs and things like that. There's a space cruiser hiding behind an Earth Cola sign on a big planet and I did the planet and the sign. All of these things were done virtually overnight. They needed them in a hurry and I have a reputation for doing



things very fast."

A SICK HUMAN JELLYFISH (WHAT'S ALIEN IT?)

A film which Buechler did a great deal of work for was the Roger Corman production *Forbidden Planet* (also known as *Mutant*).

"I think that it was the best sleazy ripoff of *Alien* ever made. I did all of the slimy stuff in the film, such as when the people are turned into pulsating, gelatinous, ugly jellyfish things. I did the mechanical Dr. Houser who, as a





Gill Vass as the final stage of the Monsterville monster. "This is my favorite shot of the monster." — John Carl Buechler

quivering, messy mass, reaches out and grabs Tracy. As she recoils the hand detaches and comes with her. Also Cal having his liver taken out. You could say that I did the guts of the movie."

But that wasn't all. One cannot forget the incredible climax in which the horrible monster eats the cancerous liver, rejects it and dies. One might call these "barfui" effects.

"Steve Neil and Bob & Dennis Skotak sculpted and created the big critter. The problem with it was that it didn't

move very well. I was asked to try to figure out a way to make it move. So I tore off the armature that they'd built it on and made a lighter weight armature and put a couple people inside to move it around. They were inside the monster mixing polyurethane foam and dumping it out its mouth. Polyurethane is an expanding foam and it looks really vomitous."

In sequence, John worked on *Forbidden World*, *Sorceress*, *Android*, *Love Letters* and *Death Stalker*. Those were for Roger Corman, master of the low-

budget exploitation picture.

IN THE DIRECTION OF DIRECTING

Sorceress was the first sword & sorcery picture which Roger Corman made. While John contributed a lot of makeup and prosthetics work on the film, he also got a chance to do a little directing. Originally, though, it didn't matter whether the scenes would fit in the film or not, just so long as they looked great in the coming attractions!

"I've always wanted to direct and



Sheena Easton in costume as a gorgon created by Buechler for her rock video "Telephone".



DISTRIBUTED BY COLUMBIA TRISTAR FILM CORPORATION. © 1995 COLUMBIA TRISTAR FILM CORPORATION. ALL RIGHTS RESERVED.
Directed by John Buechler. Story by Michael Fuchs and Dr. Michael A. & Mark G. Dugdale. Screenplay by Michael Fuchs and Dr. Michael A. & Mark G. Dugdale. Special Effects Supervisor by JOHN BUECHLER. Visual Effects Supervisor by MICHAEL LIPKIN. Music by MICHAEL DUGDALE. Produced by COLUMBIA TRISTAR. Directed by JOHN BUECHLER.

Roger knew that. So he gave me the opportunity to direct for the trailer. He didn't mind if it couldn't be cut into the picture but he wanted something exotic for the trailer. Well, I created something which he could cut into the trailer and into the film, so that was my first second unit directing credit. I directed the sequence where a giant centaur-bat-lion descends on a temple and has a battle with another god in the sky. I also directed additional pieces of zombies rising out of the grave fighting and snarling."

Then it was back to makeup effects work on a few more pictures before another directing opportunity would present itself.

"In *Android* I tried to make people look like they were robots under the skin. I also did the sequence where Klaus Kinski gets his head torn off. The film isn't a great showcase of my work but it's a good little movie."

He did the effects makeup in a scene from the Jamie Lee Curtis film *Love Letters* which was shot and never used. It was a dream sequence in which Curtis has a nightmare of roots which split out of her feet and anchor her to the asphalt so that she can't move. It was

deemed too frightening for the type of film it was but Roger Corman may yet find some other film to use the completed scene in.

In *Deathstalker*, Buechler created a number of creatures and special makeup effects. He also directed second unit on the picture. The film was done in Argentina for a fraction of what a film like *The Sword and the Sorcerer* cost.

"Most of the pictures I've worked on have been low budget and have not been able to qualify in the competition against the major, big budget motion picture. I think that budget has always been a huge problem but the media has always been good to me regarding my contributions," John observed. "A review might state that it's a mediocre film and still credit me with doing interesting special effects."

GHOULEDEN OPPORTUNITIES

"When I finished *Daathstalker*, I wanted desperately to direct a motion picture. As soon as I returned from Argentina, I set to work writing another sword & sorcery picture because I really wanted to direct it. I tried to get

Roger Corman interested but he'd already made the deals to do three other S&S films. I tried to sell it elsewhere but when you're trying to sell a script and the phone keeps ringing offering work, it's hard to retire."

So he answered the siren call and worked on the Sheena Easton rock video for "Telephone". On that he recreated the original Frankenstein monster, the Lon Chaney Sr. Quasimodo, the Bela Lugosi Dracula and some other special effects. The short was quite well received.

"Immediately following that I did a movie called *Hard Rock Zombies*. Again it was a low budget picture but they gave me the second unit directing. I had no time to do all of the effects but I had an opportunity to shine a little bit. I made a fully articulated Elephant Man kind of little guy who ends up eating himself at the end of the picture because he turns into a zombie and discovers that he tastes good. The punch line is that he eats himself little by little until finally the only thing that's left of him is this little head on a plate. Then he sucks his face in, swallows it and disappears!"



That's Buechler's transformation of the young actor at the left into the Frankenstein monster for *Shriekers East*, a rock-and-roll Telephone.

It was after this that John was offered the opportunity to direct a film tentatively titled *The Phantom of Hollywood* about a killer who runs rampant in a movie theater. But the producers could never decide when to get it into production and John finally accepted the offer of Charlie Band to work on *Ghoullies*.

"That was not the original title," John revealed. "It was originally going to be a gimmick film. *Ghoullies* was going to have 3-D, surround sound, scratch & sniff and basically be like a haunted house ride. He had me design some things and thought it would be interesting to put some little creatures in it. In a week I designed and sculpted all three *Ghoullies* and that's what the movie became."

"To add extra incentive, Charlie told me about another picture he was doing at the time called *Ragawar* in which different people were directing sections

of it and he wanted me to direct a piece. It didn't take me any time to decide that I wanted to do that and I would also do the special effects makeup. I wrote and directed a sequence of it called 'Demons of the Dead' and I suppose we can call this my directorial debut. The film is now called *The Dungeonmaster*."

THAT'S TRANCING!

Following this he did work on *Trancars*, another Charles Band film, and on a Wes Craven (*Nightmare on Elm Street*) tv movie titled *Invitation to Hell*. "I did a collapsing head at the beginning of the movie but they limited it to about 7 frames."

John is now preparing to direct a film called *Troll*, which is based on his own original idea. "It's a movie of magic but the people in *Troll* are like people everywhere." It is a present day story

about an ancient magician who now has the form of a troll, and how he affects the lives of everyone in an apartment complex by transforming the people in it. The film will star Noah Hathaway, seen recently as the boy warrior in *The Neverending Story*. The film is set to roll soon with a planned release possibly as soon as Autumn.

"Beyond *Troll* there's another picture I'm prepping called *Mandroid* and after that I'm doing something for Charlie Band called *Journeys Into the Dark Zone*, then a film called *Alter Ego* and another titled *Terror Vision* as well as others where the details haven't been worked out yet."

What has been worked out is the fact that John Buechler is one of the busiest special makeup effects artists in Hollywood and the forthcoming *Troll* will be yet another stride along his long and busy road to creating visions that are truly special.





CATACOMB

RON MAGID



**MARK GROSS WILL
MAKE A MONKEY
OUT OF YOU, OR A
WOLF, OR...**



Above left: One of Mark Gross's Planet of the Apes creations. Above right: Fenna (left) from *The Lure, the Witch and the Wardrobe*.

Mark Gross is a different sort of artiste than the variety which we of the Halloween Society generally focus on in our pursuit of the arcane.

Mark Gross creates his illusions for the stage, primarily—quite a difficult task, really, when one considers that the audience is at most several feet away. On the stage, makeup and special effects must look very good from virtually every angle. Most horrifying of all, perhaps, is the fact that Mark's creations must always work—he never has the luxury of a retake in live theater. Yet, Michigan's answer to Tom Savini performs major effects miracles live on stage as a matter of routine. He's created hobbits, orcs, vampires, severed arms and giant pink dragons for various productions in his hometown of Okemos.

"It seems as if I have always been interested in science fiction," the 24-year-old maestro told me, "from *Twilight Zone* to *Star Trek* to *Planet of the Apes*. I have been fascinated by stories that take people beyond our present day reality." Mark, a veteran subscriber to *Famous Monsters*, always imagined that the creatures depicted in those hallowed pages were terribly complex and expensive to reproduce. Fortunately, a close friend, Andy Austin, showed Mark how easy it was to reproduce a simple rubber prosthetic *Planet of the Apes* disguise and in no time Mark was ready to meet new makeup effects challenges. He sent away for Dick Smith's legendary makeup effects magazine and from then on there was no turning back—Mark was hooked on creating

effects that would alter reality.

His earliest attempts consisted of applying scars and open wounds on his neighbors' children. More than one parent must have done a startled doubletake when their child came home from a visit with Mark. Once, when he was barely thru his first year of high school, he created a wound effect on a friend that was almost sutured up in a local emergency room!

It was thru a high school apprenticeship program offered by the Boarshead Theatre that Mark got his first taste of stage success. For their production of *Peacock of Dracula* he created acrylic vampire fangs for the cast. Since that time he has manufactured a severed hand made of latex filled with red gelatin to represent flesh and turkey bones serving as wrist



A DEMONstration of Mark Gross's Expression-Foam Latex Appliance technique



bones for *Frankenstein*; a mummified head for *Lady Dracula*; a reptilian creature known as "The Slitch" for the children's play, *Mr. Menicotti's Magical Machine*. But perhaps Mark's greatest challenge was the fabrication of the title creature in *The Pale Pink Dragon*. Plinky the dragon stood 6 feet high and ran 14 feet in length. Mark constructed a plastic and wooden frame which supported a specially molded fiberglass skull. The entire "skeleton" was then covered with a skin of sheet foam of various thicknesses. This astonishing effects piece was able to walk, raise and lower its head, open its mouth, blink and cry real pink tears.

As we go to press, Mark is once again up to his elbows in latex, paint, hair and hot glue as he prepares to populate the Okemos Barn Theatre with the beloved characters from *The Wizard of Oz*. He is busy creating appliances and/or wigs for the Tinman, the Cowardly Lion, the Wicked Witch and a flock of Flying Monkeys! You can be sure that Mark Gross' elaborate transformations will rival any miracles the Wizard may produce!



KING SIZE

INTERVIEW

PART III

CHARLES GRANT CONCLUDES HIS TALK WITH
STEPHEN KING

GRANT: How close are you to finishing the sequel to *Salem's Lot*?

KING: I know what it should be. I know the whole story but I'm not going to tell it here. It's a pretty good story, too. I don't think it will be as long and everybody will probably say this is nothing but a sleepy ripoff. Probably that's what it will be, but boy, am I going to have fun doing it! I want to go back there. I love that town.

GRANT: Can you tell us about it?

KING: It is sitting in a drawer. I think I might have to change the title of that book. It's 300 pages long and it started when I was going to pick up a car which had dropped its transmission in Boulder, Colorado. People ask me, "Where do you get your ideas, man?" I say, "Uttica," I'm so tired of that. They come. That's the huge part of it. You get an idea. Inspiration! Maybe it's a good idea and maybe it isn't. File it away. Maybe you'll use it and maybe not. Anyway, this particular day I was walking across a bridge at dusk. This was an industrial park community-way out—but you could see the town thru this marshy area. It was real spook stuff. I could hear my boots on the bridge. They made a very echoey sound and then I got this "telephone call" from my childhood. I thought any second I'm going to hear a voice say, "Who's that walking on my bridge?" Then the troll would just jump out, grab me and eat me up. It's amusing, but I hurried to get off that bridge. All those things seem much more real when you're by yourself. For a long time I thought about that troll and it began to cross-pollinate into a lot of other ideas. One of them was the idea of how children become adults, what makes children into adults, how we change and even the fact that our faces change. When your face

changes, what is inside your head changes too, but it doesn't all happen at once. Here was a chance to go back and explore those feelings we had as children; the fears that keep popping up thru adulthood. I thought of a way to bring every one of them in. That's what it is. *Frankenstein* is in this book; *Wolfman* is in this book. *Jaws* is in the city canal. This kid has been beaten up by his father and he's sitting by the canal dangling his feet over the side into the water. He sees this white fin—Dum Dum, Dum, Dum...it gets him and eats him up. The Mummy is in it, too. It's wonderful. Everything is in it so it's sort of an epic horror movie in book form. I haven't got around to rewriting it yet but I will someday.

GRANT: Have you ever come up with a plot that is too outrageous?

KING: No. I've had ideas which I just don't think will work and I've had ideas that seem too hard, things I couldn't handle. I've done a lot of hack stuff and some of it has turned out OK. I think it is possible to go back into the junk yard. Many of those ideas are very good. I won't say "*Salem's Lot*" is a ripoff of *Dracule* but it definitely is a bounce off *Dracule*. It's just a case of going into the junk pile and saying, Hey, this thing still works. Let's take this home!

GRANT: What do you think scares people the most?

KING: Cancer. Personally, cancer. I see a lot of cancer imagery in horror films like the thing that comes out of the guy's stomach in *Alien*. It comes out at the dinner table too. Sort of adds insult to injury. Then there is *Humanoids of the Deep* where a woman gives birth to some creature. It is all cancer imagery.

GRANT: What books scare you the most?

KING: As a kid the ones that scared me



Stephen King of the Horrorscribes: on Charles Grant's Hot Seat

the worst were 1984 and *Lord of the Flies*. Those were the ones where I held my breath. I remember being pretty scared by Heinlein's *The Puppet Masters* and Arthur Machen's "The Great God Pan."



GRANT: *The Stand* is very anti-government. Are those your personal feelings?

KING: Oh, I think the government stinks! I pay my taxes, in fact I must own a missile silo somewhere in Kansas by now. Probably has my name on it. The Stephen King Memorial Missile Silo. I pay my taxes, partially because I don't want to go to jail, but also because this country's been good to me. It has provided an umbrella of relative sanity for myself and my kids. But I believe what I wrote in *The Stand*. It always ends in one way. It's like taking dope or booze. You take enough government and it's going to kill you. That's the end. Sooner or later it always goes down.

GRANT: You've got young children. What do you think about the effects of reading horror stories?

KING: I don't know. I did and it warped me really good!

Editorial note to parents:

Stephen King submitted his first story to me at age 13 when I was editor of my previous filmonster magazine. Several years ago he received a \$2½ million advance for 3 books he hadn't even written yet! Inspired by a fervor for fantasy films, your son or daughter could grow up to be another King, Spielberg, Lucas, Landis, Baker, Denforth, Dante, Buechler, Bottin, Jamie Lee Curtis, Carpenter, Sevini or Bobbie Bresee.—FJA



...as Author King twists out another question



MAKE-UP

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Your Makeup? Yes, this is the Contest that Steven Spielberg said in his FJAM interview he would like to see sponsored by this magazine. A Contest to Discover Tomorrow's Dick Smith, Rick Baker, William Tuttle, John Carl Buechler, Rob Bottin, Tom Burman; someone, hopefully, worthy of the memory of JACK PIERCE, a potential Makeup Master of Tomorrow.

Rules of the Contest:

Anyone from 7 to 17 years and 364 days (under 18) may enter.

You may enter as many photos of yourself as you wish.

Photos must be in color.

No entries can be returned and become the property of New Media Publishing Inc. for publicity and publication as desired.

All makeups must be created and applied by NON-PROFESSIONALS. You may make up yourself or someone else, in either case the creator of the makeup adjudged will be the winner.

It is understood that JOHN CARL BUECHLER will make the original selection, picking his five favorites, from which JOE DANTE will make the final selection of THE WINNER plus 4 runners-up. Runnerup 4 will, in addition to publicity, receive a one-year free subscription to FJAM, SF Movieland and SFTV; Runnerup 3 will receive a two-year subscription to each of the foregoing; Runnerup 2, 3-year subscriptions; and Runnerup 1 4-year subscriptions.



All photos should be in color (they may be any size but the nearer 8" X 10" the better) and each picture should have the contestant's name, age, address and phone number on the back.

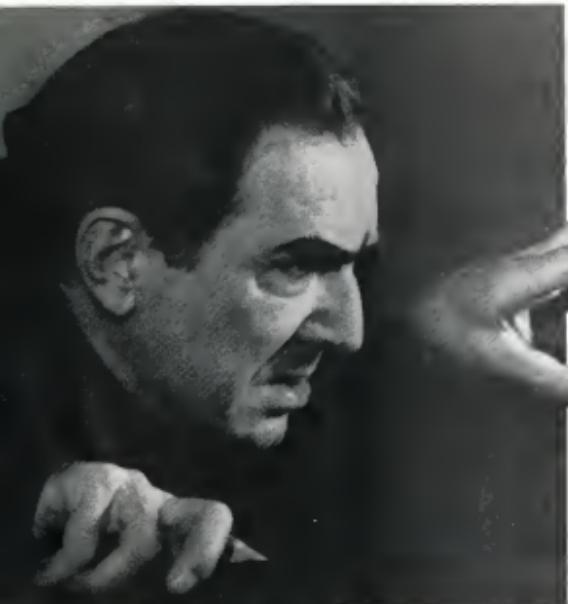
Each batch of entries must be accompanied by a statement signed by the participant's mother, father or some responsible adult, guaranteeing that the makeup(s) is/are the sole creation of the contestant.

All entries must be received by October 31st, 1985. The Flight to Hollywood (and Fame!) would probably take place during the Christmas vacation.

Send entries to:

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creasingly scarce and he developed a serious drug problem that became widely publicized. Lugosi was hospitalized for addiction to painkillers, which he took to alleviate intense sciatic nerve pains that he suffered in his legs. After his hospital stay, Lugosi valiantly tried to make a comeback but a mute role in the all-star horror opus *The Black Sleep* did not help, nor did his stints in several Ed Wood Jr. films. Lugosi later died of a heart attack in 1956. Some footage of the actor would wind up in *Plan 9 from Outer Space*, but it would be a depressing epitaph to a once-promising career.

Lugosi's career in Hollywood has been compared to the short career of actress Marilyn Monroe. Both were never fully appreciated for their dramatic talent. In a rare television interview shortly before his death, Lugosi was asked if his association with Dracula would ever end:

"No, no . . . Dracula never ends. I don't know whether I should call it a fortune or a curse but it never ends. I don't know whether I should brag or complain about it . . . since I played Dracula I'm the bogeyman."



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